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on the helmet, and traces of red color on the lips. Some of the Orientalizing statues were also brightly colored originally, and the same practice persisted in the Cypriote art of the fifth and fourth centuries, and perhaps even later still.

Similar color appears on some of the decorative tombstones; and the appearance of the latter has been greatly improved by careful remounting so as to show their original height and general design.

The preparation of a general guide to the whole collection has been greatly facilitated by the detailed studies of which a summary has been given above; and it is hoped that it may be possible to make this guide public not long after the reopening of the collection itself to the public.

JOHN L. MYRES.

RECENT LOANS

MR. J. PIERPONT MORGAN has increased his important lendings to the Museum by three pictures which he has recently bought. One of these, "Saint Theresa praying for the Souls in Purgatory" by Rubens is a sketch for, or a replica of the large picture painted for the altar of the Chapel of Saint Theresa in the church of the Bare-footed Friars in Antwerp, which is now exhibited in the Museum of that city. Although Mr. Morgan's painting is usually termed the sketch for the altar-piece, its exceedingly careful and highly finished execution, which is unusual in Rubens's sketches, points to the supposition that it was painted as a picture and not as a preparation for another work. The condition of the painting is remarkably good, no retouches being evident, and the color having seemingly lost none of its brilliancy.

The picture shows Saint Theresa, who is dressed as a nun, kneeling at the side of the Christ. He is half nude and holds loosely about his figure a vermillion robe which gives the dominant color to the work, which is otherwise largely made up of rich browns and transparent grays. In the foreground are four figures, two men and two women, the heads and shoulders only being visi-

ble, with the flames of Purgatory burning about them. There are also three Cupid-like cherubs, one in the clouds and two flying to the assistance of the sufferers.

The other pictures are likewise of great interest. The panel by the Bruges Master of the Legend of Saint Ursula (so called from his series of pictures in the cloister of the Black Sisters at Bruges) represents the Madonna and Child. It recalls similar treatments of the subject by the School of Van der Weyden, although it has been shown that the artist was a pupil of Memling. The Madonna, a purely Flemish type, is preparing to suckle her Child, who lies rather stiffly in her arms. He is unclothed and there is an effort toward realism in the strange movements of his hands and feet. The rich reds and deep blues of the Virgin's costume make a handsome effect against the gold background.

The third picture is a triptych by Herri Met de Bles, in an excellent state of preservation. The subject of the center panel is the Last Supper, which is represented as taking place in the interior of a Flemish church. From two richly ornamented capitals hangs a brocade which serves as background for the principal group, remotely influenced in posture and type by Leonardo. The characterizations are somewhat forced and there is great liveliness throughout. With some exceptions where a more reverent feeling is shown, the apostles seem to talk interestedly as they sup and at one side is seen a gayly dressed serving boy.

The left wing shows a warrior kneeling before a fantastically dressed personage, who offers him bread and drink. Behind are figures, a group of soldiers and the view of a town. The scene represents Melchizedek giving bread and wine to Abraham on his return from the wars.

On the right wing is an illustration of the falling of the Manna in the wilderness. Moses, distinguished by the traditional horns, is watching the Israelites as they hold up baskets and mantles to catch the food. The scene is treated with unaffected simplicity but the technical achievement is not so great as in the corresponding panel on the other side. In subject the side panels

lead up to the center and the connecting thought is evident.

Pictures of Adam and Eve, nude, with no attempt at idealization, are on the outsides of the wings.
B. B.

RUTHERFURD STUYVESANT

AN earlier notice recorded the death of Rutherford Stuyvesant, a former vice-president and for nearly forty years a trustee of the Museum. It did not record, however, his services in establishing for the first time in an American museum a department of arms and armor, and in being instrumental in bringing to it some of the most interesting objects in this field. For it was he who negotiated for the collection of the Duc de Dino, and it was through his efforts that this was ultimately secured. He also recommended to the Museum the Ellis Collection which later was donated by Mr. Augustus van Horne Ellis. His interest was shown constantly through loans and gifts.

It is only fair to say that by the death of Mr. Stuyvesant there has been lost the pioneer and foremost collector of armor in the United States. His studies in this field were begun in the sixties, a time when it was still possible to select objects of unusual importance; he traveled widely and was in close touch with museums and amateurs;

he attended in person the more important European sales, such as the de Cosson, Londesborough and Spitzer, and from these he bore away some of the principal objects. During a period of over forty years his collection continued to grow, and it converted his family home "Tranquillity" at Allamuchy (N. J.), into almost a museum, with vitrines of swords, daggers, and enriched armor, lines of panoplies, and complete harnesses, among which he aimed to retain only objects of princely class. There, too, is preserved his working library, which deserves especial mention. To enumerate the more important objects in his collection would be beyond the limits of this notice. He had, however, the early Gothic harness from the Spitzer sale, the half armor said to have belonged to the Emperor Matthias, also from the Spitzer collection, the fluted harness formerly in the possession of Lord Stafford (these are now exhibited in the Museum), the Bredalbane Claymore, the half suit, etched and gilded, bearing the blason of the Duke of Savoy, the early casques from the de Cosson sale, a remarkable series of chain armor, fragments of armor of the fifteenth century, enriched swords of the sixteenth century, embossed plastrons and casques. . . . Mr. Stuyvesant did much to foster this branch of art archæology and it will be difficult to fill the gap in the circle which his death has caused.

B. D.

